

Grafrica

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February Is BLACK HISTORY MONTH



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Speaking Personally

Dr. Arthur Spears, a University of California professor, has produced evidence which proves that there are more differences between Black and White speech than previously thought. He also concluded that the differences are deeper than anyone realized, so much so that a new view of Black language is now called for. His findings were presented in a paper read before the Linguistics Society of America on December 29 in the

Grand Hyatt Hotel. According to Professor Spears' theory of camouflage, a Black English sentence may seem to be identical to one said by Whites, but it's actually different in grammar and meaning. For White speakers, such sentences are camouflaged. Black English speakers, for example, would say "She's been married" with been emphasized, and mean she got married a long time ago and is still married. White speakers

saying the same sentence would generally mean only that at some time in the past she was once married. Their sentence says nothing about how long ago.

Before Spears' discovery of camouflage, linguists believed that the differences between Black and White speech were always obvious and that they had catalogued them all. Spears has discovered new grammatical differences between Black and White English and shown

that the differences are often camouflaged. "Now we're not only talking about people not understanding each other in interethnic communication, because of camouflage, sometimes they don't even know that they don't understand each other."

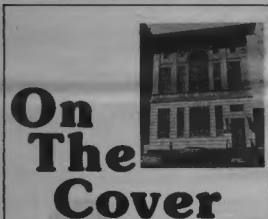
The theory of camouflage has produced implications for the education of Black children. It is well known that in school systems throughout the country, Black children often score lower than Whites in tests of reading and writing skills. Many educators believe this is to a large extent due to language differences. This opinion was reflected in the widely discussed court order of U.S. District Judge Charles W. Joiner (Ann Arbor, Michigan), who ruled in 1979 that the distinct grammar of Black English was to be taken into account in teaching Black English-speaking pupils. Spears' findings provide additional support for Judge Joiner's decision.

The findings also bear on another issue related to Black English—decolonization. Linguists believe that the Black English spoken today stems from an earlier creole English spoken by many Blacks during slavery. "Decolonization" is the term for the steady movement of Black English throughout American history toward White English. Spears' theory of camouflage provides strong evidence that decolonization is not the full story. "In some ways, Black English is moving toward White English and toward Standard English," he notes, "but it's also clear that there is a good deal of independent development. So, by no means can we assume that all Blacks and Whites will one day speak exactly the same language."

"Remember too, that with the stepped up integration of the 60's, many middle class Blacks were able to move out of the ghetto. As a result, the Black underclass left in

the ghetto no longer has the Black middle class serving as role models and purveyors of Standard English. "The increased separation of middle and lower class Blacks, plus increased nationalistic feelings and the affirmation of Black culture have all provided ideal conditions for the independent development of Black English."

Dr. Arthur K. Spears is currently Assistant Professor of Linguistics at the University of California, Santa Cruz. His recent research has focused on the grammar of Black English as compared to other dialects of English and Haitian Creole. Before joining the faculty of the University of California, he was a senior research associate at the Center for Applied Linguistics in Arlington, Va., where he did research on problems in cross-cultural communication. He received the Ph.D. in Linguistics in 1977 from the University of California, San Diego.



Courtesy of the New York Public Library
The Old Schomburg Building (1980)

Arthur Schomburg (1874-1938)

Born in 1874, Arthur Schomburg possessed a profound awareness of the importance of recording and preserving one's heritage, writer, historian and archivist. He greatly influenced and encouraged most of the Great Black writers and artists of the 1920's.

In 1922, Schomburg was chosen President of the American Negro Academy which has been originally founded in the 1890's.

Traveling throughout the United States and abroad, he amassed an invaluable collection of books and artifacts documenting the Black experience. In 1926, the Carnegie Corporation provided ten thousand dollars for the purchase of Arthur Schomburg's collection. Although the material was worth several times the amount received, Schomburg's interest lie, not in monetary compensation, but rather ensuring that the collection be housed and preserved properly. At the time the collection included over five thousand manuscripts, two thousand etchings and portraits and several thousand pamphlets.

Now housed in an impressive new building at 136th Street and Lenox Avenue in central Harlem, The Schomburg collection is designed to serve the needs of all seeking to understand and honor the Black experience.

Words of The Week

"Almost every Saturday night when I was in Harlem I went to a house-rite party. I wrote lots of poems about house-rite parties, and ate thereof many a fried fish with liquid refreshment on the side, I met ladies' maids and truck drivers, laundry workers and shoe shine boys, seamstresses and porters. I can still hear their laughter in my ears, hear the soft slow music, and feel the floor shaking as the dancers danced."

Langston Hughes
From "The Big Sea"

Grafrica

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Thirteen Celebrates Black History Month With "Conversations In Black"

Month-Long Series of Special Programs in February

CONVERSATIONS IN BLACK, a month-long series of special programs celebrating the artistic and social contributions of Black Americans, will be broadcast by THIRTEEN throughout February's Black History Month.

Charlayne Hunter-Gault of "The MacNeil/Laure Report" will serve as host of the entire series. The month will also feature the return to THIRTEEN of TONY BROWN'S JOURNAL, an award-winning public-affairs series; a new production of the Broadway hit, "For Colored Girls Who Have Considered Suicide When the Rainbow is Enuff" on AMERICAN PLAYHOUSE; conversations with distinguished Black writers, artists, musicians and public figures; and encore presentations of such critically acclaimed programs as "I Remember Harlem" and "No Maps on My Taps."

Inspired by Black historian Carter Woodson, Black History Month was first celebrated in 1926 and is now a national event. THIRTEEN's observance will be produced by Bob Glover, an Emmy Award-winning veteran of the Children's Television Workshop, and both public and commercial television.



"Swingin' the Blues: Mary Lou Williams" (Wed., Feb. 17: 10:30 to 11 p.m.)

miere during February will actually continue for months thereafter.

Originals — Conversations Hosted by Charlayne Hunter-Gault

Programs produced by THIRTEEN especially for the observance include a conversation with Sterling A. Brown, the octogenarian teacher, folklorist, storyteller and poet of the Black Renaissance whose "Collected Poems" were published in 1980 by Harper & Row (Tuesday, February 2 from 10 to 11 p.m.); a performance-interview with Willie Ruff and Duke Mitchell, for the past 27 years a noted jazz duo whose recent and extraordinary professional visit to national China was chronicled by William Zinsser in The New Yorker magazine last September (Friday, February 5 from 10 to 10:30 p.m.); "Thelma Hill," a reminiscence of the indomitable dance maverick and performer Thelma Hill with Larry Phillips and choreographer George Faison (Tuesday, February 9 from 10 to 10:30 p.m.); and a conversation with Ford Foundation president Franklin A. Thomas (Wednesday, February 10 from 10:30 to 11 p.m.).

Also a THIRTEEN original: an examination of issues affecting the Black community with Ken Auletta, author of "The Underclass," his magazine series soon to be published by Random House, and Eleanor Holmes Norton, chairwoman of the Equal Employment Opportunity Commission and former chairwoman of the New York Commission on Human Rights (Wednesday, February 10 from 10 to 10:30 p.m.).

Black Women of Achievement

THIRTEEN also will celebrate the achievements of Black women during Black History Month. In addition to a profile of Thelma Hill, the mighty Ella Fitzgerald will sing with the Pittsburgh Symphony under the baton of André Previn (Tuesday, February 16 from 10 to 11 p.m.); the late Mary Lou Williams, an eminent jazz pianist, is profiled in "Swingin' the Blues," with musical segments filmed just months before her death last summer in a program hosted by composer/pianist Billy Taylor (Wednesday,

February 17 from 10:30 to 11 p.m.). "Fundi" profiles the 78-year-old Ella Baker and her 50-year-long involvement in the civil rights movement (Friday, February 12 from 10 to 11 p.m.). "Starista's World," from THIRTEEN'S NON FICTION TELEVISION series, explores the creativity and personal struggles of Vanessa Huxleywood, a young Black artist from Los Angeles (Sunday, February 28 from 11:30 to 12 midnight).

AMERICAN PLAYHOUSE will present the "chessroom," "For Colored Girls Who Have Considered Suicide When the Rainbow is Enuff," rewritten for television by playwright Ntozake Shange, who herself will appear in her work along with many of the cast members of the successful Broadway production (Tuesday, February 23 from 9 to 10:30 p.m.). DICK CAVETT will conduct two-part interviews each with two great Black women musicians: Carmen McRae (Part I — Saturday, February 6 at 11:30 p.m.; Part II — Sunday, February 13 at 12 midnight) and Sarah Vaughan (Part I — Saturday, February 20 at 11:30 p.m.; Part II — Saturday, February 27 at 11:40 p.m.).

Public Affairs Programs

Tony Brown, who hosted BLACK JOURNAL on THIRTEEN from 1970 to 1977, will be seen Sundays from 4:30 to 5 p.m. beginning February 7. Among his guests will be Thomas Jones of the New York State Supreme Court, Juanita Bynum, Assistant District Attorney for the Bronx Criminal Court, and Dr. Chancellor Williams, historian and author of "The Destruction of Black Civilization." A subtitle program will depict the role of Blacks in the military.

AMERICA'S BLACK FORUM, a Washington-oriented public-affairs series featuring outstanding Black journalists and newsmakers, hosted by Georgia legislator and civil-rights leader Julian Bond, will be broadcast Saturday from 5 to 5:30 p.m. begin-



Jazz greets Duke Mitchell and Willie Ruff (Fri., Feb. 5: 10-11 p.m.)

In announcing the CONVERSATIONS IN BLACK schedule, H. Carl McCall, THIRTEEN senior vice president and director of its Metropolitan Division, said: "In celebration of Black History Month, we are delighted to bring this special series of programs to our air. They are part of the Metropolitan Division's continuing effort to demonstrate the great diversity and creativity in the New York metropolitan area. At the same time, it is important to note that while we take a special look at the Black experience during February, we have enriched our schedule with such programming throughout the year. Indeed, a number of the programs that pre-



"An Evening With Webster Lewis" (Wed., Feb. 24; 10-11 p.m.)

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The Negro Digs Up His Past

By Arthur A. Schomburg

The following article is reprinted here as exactly as it appeared in the classic 1925 edition of "Survey Graphic" edited by Alain Locke.

The American Negro must remake his past in order to make his future. Though it is orthodox to think of America as the one country where it is unnecessary to have a past, what is a luxury for the nation as a whole becomes a prime social necessity for the Negro. For him, a group tradition must supply compensation for persecution, and pride of race the antidote for prejudice. History must restore what slavery took away, for it is the social demand of slavery that the present generations must repair and adjust. So among the rising democratic nations we find the Negro thinking more collectively, more retrospectively than the rest, and age out of the very pressure of the present to become the most enthusiastic antiquarian of them all.

Verifying evidences of individual achievement have as a matter of fact been gathered and treasured for over a century. Althea Cragg's ill-fated book on Negro nobles in 1808 was the pioneer effort; it has been followed at intervals by less-known and often less discriminating compendiums of exceptional men and women of African stock, but this sort of thing was on the whole pathetically over-corrective, ridiculously over-laudatory; it was apologetic turned into biography. A true historical sense develops slowly and with slowness under such circumstances. But finally, even if for the ultimate purpose of group justification, history has become less a matter of argument and more a matter of record. There is the definite desire and determination to have a history, well documented, widely known as least within race circles, and administered as a stimulating and inspiring tradition for the coming generations.

Gradually the study of the Negro's past has come out of the vagaries of rhetoric and propaganda and become systematic and scientific, thus out-standing conclusions have been established.

First, that the Negro has been throughout the centuries of controversy an active collaborator, and often a pioneer, in the struggle for his own freedom and advancement. This is true to a degree which makes it the more surprising that it has not been recognized earlier.

Second, that by virtue of their being regarded as something "exceptional," even by friends and well-wishers, Negroes of attainment and genius have been unfairly dissociated from the group, and group credit lost accordingly.

Third, that the remote racial origins of the Negro, far from being what the race and the world have been given to understand, offer a record of creditable group achievement when scientifically viewed, and more important still, that they are of vital general interest because of their bearing upon the beginnings and early development of culture.

With such crucial truths to document and establish, an ounce of fact is worth a pound of controversy. So the Negro historian today digs under the spot where his predecessor stood and argued. Not long ago, the Public Library of Harlem housed a special exhibition of books, pamphlets, prints and old engravings, that simply said, to skeptic and believer alike, to scholar and school-child, to proud black and astonished white, "Here is the evidence." As-



Arthur A. Schomburg

sembled from the rapidly growing collections of the leading Negro book-collectors and research societies, there were in these cases, materials not only for the first true writing of Negro history, but for the rewriting of many important paragraphs of our common American history. Slow though it be, historical truth is no exception to the proverb.

Here among the rarities of early Negro Americana was Jupiter Hammon's Address to the Negroes of the State of New York, edition of 1787, with the first American Negro poet's famous "If we should ever get to Heaven, we shall find nobody to reproach us for being black, or for being slaves." Here was Phillis Wheatley's Mrs. poem of 1767 addressed to the students of Harvard, her spirited encomiums upon George Washington and the Revolutionary Cause, and John Marrant's St. John's Day eulogy to the "Brothers of African Lodge No. 459" delivered at Boston in 1784. Here too were Lemuel Haynes's Vermont commentaries on the American Revolution and his learned sermons to his white congregation in Rutland, Vermont, and the sermon of the year 1808 by the Rev. Absalom Jones of St. Thomas Church, Philadelphia, and Peter Williams of St. Philip's, New York, pioneer Episcopal rectors who spoke out in daring and influential ways on the Abolition of the Slave Trade. Such things and many others are more than mere titles of curiosity; they educate every receptive mind.

Reinforcing these were still rarer items of African and foreign Negro interest, the volumes of Juan Latino, the best Latinist of Spain in the reign of Philip V incumbent of the chair of Poetry at the University of Granada, and author of Poems printed Granada 1573 and a book on the Escorial published 1576; the Latin and Dutch treatises of Jacobus Eliza Capitein, a native of West Coast Africa

and graduate of the University of Leyden. Gustavus Vassa's celebrated autobiography that supplied so much of the evidence in 1796 for Granville Sharpe's attack on slavery in the British colonies, Julien Raymond's Paris exposure of the disabilities of the free people of color in the West (1791), French colony of Hayti, and Baron de Vastey's Cry of the Fatherland, the famous polemic by the secretary of Christophe that precipitated the Haytian struggle for independence. The cumulative effect of such evidences of scholarship and moral prowess is too weighty to be dismissed as exceptional.

But weightier surely than any evidence of individual talent and scholarship could ever be, is the evidence of important collaboration and significant pioneer initiative in social service and reform, in the efforts toward race emancipation, colonization and race betterment. From neglected and rust-spotted pages comes testimony to the black men and women who stood shoulder to shoulder in courage and zeal, and often on a parity of intelligence and noble talent, with their notable white benefactors. There was the already cited work of Vassa that aided so materially the efforts of Granville Sharpe, the record of Paul Cuffee, the Negro colonization pioneer, associated so importantly with the establishment of Sierra Leone as a British colony for the occupancy of free people of color in West Africa; the dramatic and history-making exposure of John Baptista Phillips, African graduate of Edinburgh, who compelled through Lord Bathurst in 1824 the enforcement of the articles of capitulation guaranteeing freedom to the blacks of Trinidad. There is the record of the pioneer colonization project of Rev. Daniel Coker in conducting a voyage of ninety exiles to West Africa in 1820, of the missionary efforts of Samuel Crockett in Sierra Leone, the first slave shipwreck of the diaspora, and that of the work of John Russwurm, a leader in the work and foundation of the American Colonization Society.

When we consider the facts, certain chapters of American history will have to be rewritten. Just as black men were influential factors in the campaign against the slave trade, so they were among the earliest instigators of the abolition movement. Indeed there was a dangerous calm between the agitation for the suppression of the slave trade and the beginning of the campaign for emancipation. During that interval colored men were very influential in arousing the attention of public men who in turn aroused the conscience of the country. Continuously between 1808 and 1845, men like Prince Saunders, Peter Williams, Absalom Jones, Nathaniel Paul, and Bishops Vaillet and Richard Allen, the founders of the two wings of African Methodism, spoke out with force and initiative, and men like Denmark Vesey (1822), David Walker (1828) and Nat Turner (1831) advocated and organized schemes for direct action. This culminated in the generally ignored but important conventions of Free People of Color in New York, Philadelphia and other centers, whose platforms and efforts were to the Negro of as great significance as the nationally cherished memories of Faneuil and Independence Halls. Then with Abolition comes the better documented and more recognized collaboration of Samuel R. Ward, William Wells Brown, Henry Highland Garnet, Martin De-

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The Dream Lives On: A Tribute To Dr. Martin Luther King Jr.

The multi-talented Essex County College proved to be an excellent host for this inspiring tribute to one of the greatest African American leaders of the times who ever lived. Dr. Martin Luther King Jr. was described by keynote speaker Rev. Wyatt T. Walker as, "...the only authentic religious genius that Western religion has produced". He was true and more. A tireless champion for the rights of the downtrodden, Dr. King's very life was dedicated to the dream of racial equality and justice for all men. And when the assassin's bullet caught up with him on that fateful day on April 4, 1968 it did not kill the dream that he had. It only nurtured the need for its reality, a reality too long in waiting.

Sponsored by the Carter G. Woodson Foundation, in cooperation with Essex County College and the Martin Luther King Jr. Center for Nonviolent Social Change, this multi-media presentation combined excerpts from films, a slide presentation, musical selections by Ms. Deborah Blue and The North Jersey Philharmonic Glee Club, a welcome by ECC President Yasabe, introduction by Rev. George Ryder Jr. of Monclair's Emmanuel AME Church, and an informative and insightful lecture by Dr. Wyatt T. Walker.

Minister, educator, orator, student leader, urbanologist, author, all of these describe the multi-faceted keynote speaker who served as the Chief of Staff for the Southern Christian Leadership Conference founded by Dr. King Dr. Walker currently serves as the President Minister of Canaan Baptist Church in central Harlem, and although he was late arriving for this Thursday, January 14, presentation, his reflections were well received by the community members

who braved chilly winds and snow drifts to hear and see this contemporary historic document in the Mary Burch Auditorium.

Citing Dr. King's numerous contributions as a Civil Rights Activist, Rev. Walker called the Nobel Peace Prize recipient a man who was a head and shoulders above any leadership of our time. And because he was able to emancipate the psyche of a people brainwashed by the systematic and unending plight of racism, Dr. King's historical contributions, such as the formation of SCLC, the formation of the Student Nonviolent Coordinating Committee, his "Letter From A Birmingham Jail", the 1963 March on Washington, D.C., and the Anti-Vietnam Campaign, will live on as monuments to a man who involved himself in a moral struggle he was not sure he would win.

So the legacy lives on, but will the dream be deferred? As Dr. Wyatt T. Walker intimated, only if we let it. Only if we let bigotry and racial injustice and ignorance survive will Dr. King's dream turn to ashes of despair. But if we are strong enough, we will make Dr. King's dream a reality that will make us all give unselfishly to make this world the place that he envisioned.

Our thanks to a beautifully thought-out and executed evening. Special thanks to Philip Thomas, President of the Carter G. Woodson Foundation, co-chairpersons Ms. Regina Edwards and Ms. Deborah L. Stapleton, the Program, Sponsors, and Contributors for making this important event possible.

By Bruce Taylor

Photos By Manassah K. Manassah



Miss Cynthia Blue

Philip Thomas of Woodson Foundation



Dr. Martin Luther King Jr.
1929-1968

Rev. Wyatt T. Walker

THEATRE

CRIPPLED "STORK"
WALTZES ON BROADWAY

by Ronald Haynes

During the late 60's and early 70's, Melvin Van Peebles was something of a gadfly to the artistic establishment. Going

against the grain, against temporary musicals, he produced simultaneously on Broadway "Ain't Supposed to Be a Hero" (about Death) and "Don't Play Us Cheap". He directed the off-beat "Watermelon Man" (1970) and the innovative "Sweet Sweetback's Baadassoncoming" (1971), a metaphor for the black experience. Sweetback to everyone. Van Peebles used cinematographic harsh images and exorcism in composing a visual jazz piece.

A lot of this same ground is covered in "Waltz of the Stork", a musical transferred from Off-Broadway and currently at the Century Theatre on W. 46th Street.

Van Peebles stars as Edward Aloysius Younger, a modern New York Ulysses. If you will, whose travels take him across the country and through foreign lands. A comparison can be made too with James Joyce's "Ulysses" in that the stream of conscious method is used in Van Peebles front and center stage monologues. And, as in many of Joyce's works, an "epiphany" or realization is reached at the climax of the play.

Younger, as a youngin', is told by his mother that when he was born the stork waltzed with an angel. (The flapping wings of the stork metaphor is pursued throughout the evening.) As a child he spends a lot of time at the library to avoid getting beat up outside. He's a sensitive child, indulging in fantasy and responding with conviction with the "real" world. At 17 he is on the



Pictured: Left Photo—Melvin Van Peebles Right Photo—(L to R) Mario Van Peebles, Bob Carten, Melvin Van Peebles & C.J. Critt in a scene from the new comedy with music, "WALTZ OF THE STORK" at the Century Theatre, 235 West 46th Street. "WALTZ OF THE STORK" stars Melvin Van Peebles as "Edward Aloysius Younger" and features saxophonist Bob Carten and singer/dancers C.J. Critt and Mario Van Peebles. Produced and directed by Mr. Van Peebles, the musical has scenery by Kert Lundell, lighting by Shirley Prendergast and costumes by Bernard Johnson. The Box Office number is (212) 354-6664.

• Photo Credit: Gerry Goodstein •

road meeting characters and dealing with situations that are material enough for a dozen lives.

Younger's love is Robbie Jean. But he leaves her in Harlem, goes off to the exotic East where he is nearly enraptured by living sound. His narrow escape brings him back home to the arms of his beloved Robbie Jean.

Younger is shadowed by Stillman (Bob Carten), a saxophone playing commentator muse who supplements Van Peebles' raspy voice through selec-

tions like "And I Love You" ("You hum and you swoon in the same key"), sung to Robbie Jean, and "Mother's Prayer" ("Jesus, how come you on coffee break when a Black prayer's next in line?").

In Act I, Van Peebles croaks "One Hundred and Fifteen", a ballad about a promising young basketball player who succumbs to the heroin habit. It includes like "Jahs thought they had a stone Dr. 'P' on 100 and 15th. (By the way, the basketball trope in

Black theater is becoming increasingly common. Here it is seen as the bright sun on the horizon damned by drugs.)

I like Van Peebles' music. With a background in jazz composition, the man can haunt you with a refrain, a phrase that sticks in your mind. His voice is an uncooperative auto engine on a winter's morning, but it's serves to heighten the identification factor with the audience. Van Peebles resembles Sammy Davis

physically, but if he scurried like him, vertigo would fall by the wayside. This Younger is a man most everyone can identify with.

Van Peebles' acting is to be found more in his singing voice, a subtle send or the slightest gesture. He is not given to dramatic or histrionic grandeur. He's not afraid to poke fun at himself, other. Often, by asking someone in the audience for a match or admitting to a flubbed line, he

engages the audience directly.

"Waltz of the Stork" is a four character "idea". It's more a nightclub act or cabaret than a fully rounded new play. However, Van Peebles and C.J. Critt play "Pranctones/Memories". They go through several costume changes representing the various stages in Younger's development and travels.

Mario Van Peebles' role is an further lending a familiar, close-knit atmosphere to the proceedings. In fact, some viewers may find this "Waltz" more appropriate to the Van Peebles prior than the Broadway stage. It is a highly personal pilgrimage, probably autobiographical. It depends on the charm of the author/actor. With his

monotone, monochromatic and droopy masochism, there is a discernible twinkle in Van Peebles' eye that hints he may be putting the audience on.

Those unfamiliar with Van Peebles may dismiss this effort. The play does drag in spots, and Van Peebles' personal appeal may be limited.

The weight of this exercise rests solely on his narrow shoulders, and his monotonous voice as he mainly verbalizes rather than act out this exploits does become wearying after a time.

It may be that Van Peebles' forte is in composing, writing, or directing his works rather than appearing in them.

Perhaps if this "Stork" had a little more meat on it's bones or narrow in them, the theme—"true as a hard"—could more readily be digested by a theater-going public hungry for new ideas. Not, it is an important component in the oeuvre of Melvin Van Peebles.

The Negro Digs Up His Past

Continued From Page 4

lars, Harriet Tubman, Sojourner Truth, and Frederick Douglass with their great colleagues, Tappan, Phillips, Sumner, Mott, Stowe and Garrison.

But even this latter group who came within the twilight of national and international notice, and thus into open comparison with the best minds of their generation, the public too often regards as a group of inspired literates, eloquent echoes of their Abolitionist sponsors. For a true estimate of their ability and scholarship, however, one must go with the antiquarian to the files of the Anglo-African Magazine, where page by page comparisons may be made. Their writings show Douglass, McCune Smith, Wells Brown, Delaney, Wilmer Bledien and Alexander Crummell to have been as scholarly and versatile as any of the noted publicists with whom they were associated. All of them labored internationally in the cause of their fellow; to Scotland, England, France, Germany and Africa, they carried their brilliant offensive of debate and propaganda, and with this came instance upon instance of signal foreign recognition, from academic, scientific, public and official sources. Delaney's *Principles of Ethnology* won public reception from learned societies, Huntington's discourses an honorary doctorate from Heidelberg, Wells Brown's three years mission the entire of the salons of London and Paris, and Douglass' tours receptions second only to Henry Ward Beecher's.

After this great era of public interest and discussion, it was Alexander Crummell, who, with the reaction already setting in, first organized Negro brains defensively through the founding of the American Negro Academy in 1874 at Washington. A New York boy whose zeal for education had suffered a rude shock when refused admission to the Episcopal Seminary by Bishop Onderdonk, he had been befriended by John Jay and sent to Cambridge University, England for his education and ordination. On his return, he was beset with the idea of promoting race scholarship, and the Academy was the final result. It has continued ever since to be one of the bulwarks of our intellectual life, though unfortunately its members have had to spend too much of their energy and effort answering detractors and disproving popular fallacies. Only gradually have the men of this group been able to work toward pure scholarship. Taking a slightly different start, The Negro Society for Historical Research was later organized in New York, and has succeeded in stimulating the collection from all parts of the world of books and documents dealing with the Negro. It has also brought together for the first time cooperatively in a single society African, West Indian and Afro-American scholars. Direct offshoots of this same effort are the extensive private collections of Henry P. Slaughter of Washington, the Rev. Charles D. Martin of Harlem, of Arthur Schomburg of Brooklyn, and of the late John E. Bruce, who was the enthusiastic and far-seeing pioneer of this movement. Finally and more recently the Association for the Study of Negro Life and History has extended these efforts into a scientific research project of great achievement and promise. Under the direction of Dr. Carter G. Woodson, it has continuously maintained for nine years the publication of the learned quarterly, *The Journal of Negro History*, and with the assistance and recognition of two large educational foundations has maintained research and published valuable monographs in Negro history.

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How to cope with winter's fury

Bitter cold, snow, and ice storms can create havoc with electric power lines. If your lights go out, see if power is out in your entire house to be certain it isn't a blown fuse. Check to see if your neighbors have power. If they don't, the problem is outside your home. Call us immediately.

If a storm hits and your lights go out, PSE&G will be working to get your power back on as quickly as possible. In the meantime, you can cope with winter's fury by simply following PSE&G's Storm Emergency Checklist. Be prepared! Keep it handy at all times.



PSE&G Public Service Electric and Gas Company

STORM EMERGENCY CHECKLIST

REPORT THE PROBLEM

- Call PSE&G. The phone number is on your bill.
- Give the location and nature of the trouble.
- If damage is widespread and our phone lines are busy, the trouble has probably been reported.
- If your neighbor's power comes back on and yours doesn't, please call us again.
- Call the police or fire department immediately if you suspect a gas leak and are unable to get through to our telephone.

REDUCE YOUR RISK OF INJURY OR DAMAGE

- Don't go near or try to move fallen power lines. Notify the police or fire department.
- Turn off all major appliances. This will prevent an electrical overload when power is restored.
- Keep candles and a flashlight handy. Also, keep a battery-powered radio for service restoration information.
- Don't heat your home with any combustion equipment such as your gas range or kerosene stove unless properly vented.
- Avoid opening your refrigerator or freezer. Food will keep cold for hours, and frozen food for a few days. If power is not restored within 24 hours, consider contacting friends or relatives unaffected by the outage and transferring your food to one of their homes. Before transporting, wrap frozen foods in thick newspapers, blankets, or insulated boxes to prevent thawing.
- Avoid opening outside doors. You'll conserve heat.

Cut out this checklist today! Place it near your phone or on the family bulletin board.

MUSIC

"Orage, Inc."

Storms Onto The Music Scene

by Ronald Haynes

Some years ago when Deirdre Tuck was singing background vocals—along with Rennele Stafford and Mary Davis—for Roberta Flack, Ms. Flack gave the young singer some advice that she's not forgotten: "I was super shy then," Ms. Tuck recalls. "Roberta took me to the side and told me I had something special—talent. She told me not to hide it."

Since that time Deirdre, Rennele and Mary have been channeling their talents in an upward direction. "We want to be a top class act," Rennele says. Performing since last year under the name "Orage, Inc." (inspired in French), the tripling trio has actually been together 13 years, though Mary joined the group within the last five. Products of Newark high schools, they began singing in church where they started an acquaintance with Cassi Houston that continues to this day. They sang background vocals for Aretha Franklin, Bette Midler, Ben E. King, Bart Bacharach and many others.

"Being a background vocal group was exciting," says Rennele. Mary and Deirdre point out that good back-up vocalists have to be versatile. Obviously if the call is for rhythm and blues, pop, gospel, disco, etc., the group that can most easily move from one genre to the next will most likely stay employed.

Now "Orage, Inc." is working hard to promote themselves and arrange with their own identity. What category does their music fit into? They disdain disco, but, because of their religious background, they lean toward a spiritual sound. And Mary says, "they don't have that category—it's 'class'."

"Orage, Inc." has put together a demo tape and is now in the process of making the rounds of the record companies. With many of the giants in the record industry as friends, one would think they could count on having at least a toe in the door of the executives. But Rennele is candid when she says that "making it" in the music business is a matter of "being in the right place at the right time."

For artists breaking into the recording industry, the advice from the three experienced young ladies is to find a local survival group who has a particular sound. Since the record companies are so competitive, a test-setting sound on one label will be readily imitated by another label. Also, smaller labels are best. Larger companies are constantly releasing, and unsuccessful (most are often simply lost,



Left to right: Rennele Stafford, Deirdre Tuck, Mary Davis

Rennele, Mary, and Deirdre discussed at length the ends and outs of the music business. "Showcasing" (private or semi-private performances for potential producers or backers) can be traumatic for the novitiates. It's akin to the theatrical audition where years of hard work are on the line for a few moments. "Often an executive will listen to half a song or less and make a decision on the spot about whether or not the song will sell," says Rennele. Mary says the decision is often influenced by out side factors—maybe the man had a fight with his wife. And frequently too, says Deirdre, the executive may have no actual musical training.

But "Orage, Inc.," a group that has played Las Vegas, Lake Tahoe, and Carnegie Hall (Mary Davis has performed in West Germany with a group called "Nybudu" and in Mexico along with Rennele), has learned to roll with the punches. When they were 19, Deirdre and Rennele were left high and dry out in California by an unscrupulous manager. Their road to 1982 has not been without pitfalls. Rennele is quite serious when she warns that acquaintance with the "stars" may not necessarily lead to a lucrative recording contract. "You can walk up to [a star] and ask for a little push up the ladder. They look right through you. Make it big, however, and they say 'Oh yeah, know them.'" In that respect she

says, "Black people are our own worst enemies."

Deirdre Tuck resents the non-recognition of background vocalists when Grammy award time rolls around. "We were on several award winning records," she says. "But do you think the industry rewards us?"

They agree with Diana Ross that recording artists should get more involved in the business of music. Contracts, especially the fine print, should be read. And a lawyer's services should be utilized where possible.

One of Rennele's pet peeves is the lack of attention paid to jazz greats. Many of them died penniless, she says. Mary Davis agrees that artists are better appreciated in Europe. She says they have a heightened awareness of music there.

With a decade and a half in the industry "Orage, Inc." can relate stories of the "down" side of the music business. The public needs about the sensationalism—drugs, etc. They are a drug-free group. Says Deirdre, "Our high is from God and ourselves."

Rennele Stafford speaks for Mary Davis and Deirdre Tuck when she says "you know what they say about it's not the quantity but the quality? Well the quality of the time [with "Orage, Inc."] has been excellent!"

EW&F Documentary



Michael Schultz

What's in the future for ARC/Columbia recording artists Earth, Wind and Fire, following the chart-topping success of their platinum album *Raise!* and their triumphant American tour? "We may possibly get into film," says Earth, Wind and Fire's Maurice White. "We have a lot of plans in the direction."

Earth, Wind and Fire couldn't have chosen anyone better than noted filmmaker Michael Schultz (pictured at camera), to help them develop plans for their entry into film. Hailed as "the leading black director in Hollywood," Schultz has directed such films as "Car Wash" (winner of

two awards at the prestigious Cannes Film Festival), "Carbon Copy," "Sgt. Pepper's Lonely Hearts Club Band," the acclaimed "Cooley High," Richard Pryor's "Gressed Lightning," "Which Way Is Up?" and "Bustin Loose." TV shows such as "To Be Young, Gifted and Black," segments of "The Rockford Files," "Scarsy and Hutch," and award-winning plays both on and off Broadway.

Schultz's Crystalite Productions has already worked with Earth, Wind and Fire on their video presentation of the hit single "Let's Groove" from their platinum album *Raise!*, and is currently producing a 90-minute

documentary "on how Earth, Wind and Fire create the magic of their music," says Schultz. In addition, the director is

most impressed with White's creative talents. "He's a seeker of perfection, and in that sense we're in the same

ballpark. There's very little difference in the creative energy that goes into making both music and images. Our relationship

is a real synergistic symbiosis, if you will."

Ralph Bunche Honored: A U.S. postage stamp honoring Nobel Prize Winner Ralph Bunche was issued recently. He served with the United Nations for 25 years and won the Nobel Peace Prize for negotiating the

armistice between Israel and the Arab states in 1949. The stamp is the fifth in the Great Americans Series which began in 1960. Dr. Bunche served with the UN until shortly before his death on Dec. 9, 1971.



People On The Move

Black Caucus Names A.J. Cooper Executive Director

Washington, D.C. Congressman Louis Stokes, (D-Ohio), President of the Congressional Black Caucus Foundation, announced the selection

of A.J. Cooper as the Executive Director of the Congressional Black Caucus Foundation (CBCF). CBCF is a non-profit, tax exempt organization

created in 1977 to provide educational research and public policy analysis of issues for the public and legislative officials. The Foundation sponsors a congressional intern program, public information and education projects for national organizations, youth and corporate representatives and conducts fundraising activities, including the Annual Congressional Black Caucus Legislative Weekend and Dinner. Effective, January 1, 1982, A.J. Cooper, a 37 year old attorney, will oversee the varied activities of the Foundation.

"He's an administrator with a solid track record," said Congressman Stokes in making the announcement. Cooper, former Mayor of Prichard, Alabama was a founder and the first President of the National Conference of Black Mayors, as well as the founder of the Black American Law Student Association (BALSA).

"The times require innovative approaches to

problem solving," continued Congressman Stokes. "The Caucus Foundation is about addressing issues that concern Black Folks and to do that we need strong, effective management."

"I've known him for years," added Congressman Stokes, "and I've found him to be highly professional. He follows through and gets the job done."

Cooper is a Notre Dame graduate and received his Juris Doctorate from New York University School of Law. He has been a Fellow of the Institute of Politics, at the John F. Kennedy School of Government, Harvard University. He is married to Brenda Rhodes Cooper and is the father of two children, Lauren Rhodes Cooper and A.J. Cooper, II.

Grants Awarded To Historically Black Colleges

New York—The Career Advancement Institute, a research center funded by the U.S. Department of Labor through the United Negro College Fund, has awarded 16 grants to researchers at historically black colleges and universities for the study of career advancement and mobility among black youth.

The research grants, totaling some \$250,000, are funding six-month long studies on topics that have received little or no academic scrutiny in the past. To date, research on career advancement has primarily concentrated on the white male population.

"Barriers to upward mobility exist in many jobs—for blacks, women and other minorities as well," said Christopher F. Eddy, Executive Director of UNCF.

"The research being done through CAI will help explain what particular barriers exist for blacks and how those barriers may be overcome."

Grants were awarded

on a competitive basis to the following institutions: Cluwayne State College (PA); Clark College (GA); two awards; Hampton Institute (VA); Howard University (DC); Jackson State University (MS); Jarvis Christian College (TX); Langston University (OK); Livingstone College (NC); Morgan State College (MD); Tougaloo College (MS); and Wilberforce University (OH).

The Career Advancement Institute commissioned four additional studies from educators pre-eminently in their fields: John M. White of Howard University; Robert C. Vorels of Tennessee State University; Albert H. Berrian of Winston-Salem State University; and James A. Hefner of Monmouth College.

The research will include a number of theoretical studies. Tennessee State University scholars will probe economists' perceptions of the influence of labor market structure on career advancement and occupational mobility will

be studied at Monmouth College.

Other subjects are specifically related to the needs and aspirations of black youth and are expected to produce information useful to high school and college career counselors. One, by researchers at Tougaloo College, concerns the career aspirations of black high school seniors in central Mississippi. Another, conducted at Livingstone College, will focus on Livingstone's curriculum and how the college can better train and counsel its students in the choice of their careers.

The Career Advancement Institute was created in 1980 to increase the amount and quality of research on career advancement and mobility among black youth, and to encourage black researchers and black colleges to participate in this research. The Institute will publish the results of the funded studies upon their completion.



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Thirteen Celebrates Black History Month

Continued From Page 3

ning February 6 during Black History Month and will also continue as a regular weekly offering in the THIRTEEN schedule.

Other highlights of the month include the following:

"Yaphet Kotto will star in "A House Divided: Denmark Vesey's Rebellion," the dramatization of an unsuccessful 1822 slave revolt in Charleston, South Carolina (Wednesday, February 17 from 8 to 9:30 p.m.).

"Jingus," a rare film focusing on the jazz bass-fiddle virtuoso and composer Charlie Mingus (Wednesday, February 3 from 10 to 11 p.m.).

"An Evening with Webster Lewis in Harmony with Friends" turns the spotlight on the jazz composer with Bernard Ighner, Sondra Erwin and the New England Conservatory of Music Pop Orchestra (Wednesday, February 24 from 10 to 11 p.m.).

"Tee! Step!" gives viewers the chance to share



"No Maps on My Taps" (Sun., Feb. 14; 11 p.m. to 12 midnight)

the experience of auditioning for the Alvin Ailey Dance School, through six talented young dancers (Tuesday, February 9 from 10:30 to 11 p.m.).

"Bearden Plays Bearden" depicts the work of Romare Bearden, a noted painter who portrays the rural South where he grew up, Harlem in the 30's and 40's where he was greatly influenced by jazz, and contemporary Black life. The film is narrated by James Earl Jones (Wednesday, February 17 from 10 to 10:30 p.m.).

"Where You There?", a new series which focuses on particular areas in Afro-American history will examine the lot of the Black frontiersman in the West at the turn of the century with first-hand interviews of cowboys and others who were actually there; will introduce artists Hughie Lee-Smith and Jacob Lawrence; will profile two unsung Black sports heroes and will examine Black folklore, including the real Bessie Rabbit (Saturdays from 1:30 to 2 p.m., beginning February 6).

Non Fiction Television Series Rebroadcasts

THIRTEEN's observance of Black History Month also will include encore presentations of three programs from the NON FICTION TELEVISION series: "No Maps on My Taps," an award-winning film which offers insights into jazz tap dancing as a Black American art form (Sunday, February 14 from

11 p.m. to 12 midnight); "Vernette's Work," a documentary that explores the work and personal struggles of Vernette Housewood, a young Black artist from Los Angeles (Sunday, February 21 from 11:30 to 12 midnight); and "I Remember Harlem," a four-part documentary by independent filmmaker William Miles, which traces the history of Harlem from 1600 to 1980 (Saturdays, from 8 to 9 p.m., beginning February 6, plus a special one-hour version, Sunday, February 7 at 11 p.m.).

The all-Black Harlem Hellfighters' infantry unit of World War I is featured in "Men of Bronze," a group portrait of the famous 369th Regiment also by filmmaker Miles (Friday, February 19, from 10-11 p.m.). This program is not part of the NON FICTION TELEVISION series.

The final program in THIRTEEN's CONVERSATIONS IN BLACK series is "Crossroads/South Africa," a powerful documentary about Crossroads, an illegal Black shantytown, and Black resistance to South Africa's system of racial discrimination (apartheid) in a follow-up discussion, former

Ambassador to the U.N. and now Mayor of Atlanta, Andrew Young, critically examines America's current policies on South Africa.

Illegal shantytowns are not uncommon in South Africa, but Crossroads is different because it has not only survived eviction notices, teargas and police raids, but in open defiance on the law, has built a community complete with its own schools and active women's organizations.

Produced and directed by independent filmmaker Jonathan Wachs, the film has won the Academy of Motion Picture Arts and Sciences Student Film Award and the International Democratic Federation of Women's Award at Leipzig Festival.

A complete schedule of THIRTEEN's CONVERSATIONS IN BLACK programming is included in this press kit.

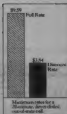
The month-long CONVERSATIONS IN BLACK series is a production of WNET/THIRTEEN. New York. Series host: Charlayne Hunter-Gault. Producer: Rob Glover. Associate producer: Carolyn Marshall.

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Black History Month Celebrations...

Schomburg Center Marks Milestones In Black American History

Milestones in Black American history are marked in "The Road To Freedom," a new exhibition of prints, photographs, books and papers opening February 2 at The New York Public Library's Schomburg Center for Research in Black Culture.

The exhibition focuses on the events leading up to the Emancipation Proclamation and the continuing struggle for civil rights. At the beginning of the "road" is a Revolutionary War broadside exhorting slaves to join the military in exchange

for their freedom; at the end, a 1963 photograph of Martin Luther King addressing hundreds of Freedom Marchers in Washington.

Other materials on display relating to the abolition movement, armed forces, employment and labor practices, education and voting rights chronicle the arduous struggle for freedom. Contributions of outstanding individuals, particularly Frederick Douglass (represented in a contemporary sculpture by Bo Wadell) are highlighted. A slide show, mounted by

the Center's Audio Visual Section, provides an historical overview and demonstrates the variety of resources available at Schomburg.

"The Road to Freedom," mounted in recognition of Black History month, will be on view through March 27 at the Schomburg Center (515 Lenox Ave.). The Center is open Mondays, Tuesdays and Wednesdays from 12 to 8 p.m.; and Thursdays, Fridays and Saturdays from 10 a.m. to 6 p.m.



Museum Festivities Recognize Black History Month

In celebration of Black History Month, the Newark Museum has scheduled five concerts, lectures, gallery tours, film programs and theatre presentations throughout February.

Highlights of Saturday programs for children and their families are "Benjamin Franklin," an historical play about an 18th century Colonial Black astronomer and man of science, on February 6 at 1:30 p.m., a performance by the Chuck Davis Dance Company on February 27, and a film program featuring "Uncle Sam: Tiger and the Big Wind," "Rumba: Simon's New Sound," and "The Seven Whines of Joanna Peabody" on February 27 at 1:30 and 3:00 p.m.

Sundays are reserved for concerts, lectures and film programs. Performances by East Orange pianist Richard Alston and The Bobby Watson Quartet take place respectively on February 7 and 21 at 3:00 p.m. There will also be a talk about the "Black Artists" exhibit by Curator of Painting and Sculpture Fern Thutrow on February 7 at 2:00 p.m., and 1:30 and 3:00 p.m. screenings of the films "Bearden: Plays Bearden" and "Two Centuries of Black American Art" on February 28.

One of the most informative mid-week events will occur at the Museum on Tuesday, February 9, at 12:45 p.m. when Leonard S. Coleman, Jr. discusses "The Budget Cuts as Reality," as part of the Museum's monthly Luncheon Lecture series.

Public programs at the Newark Museum are presented with the support of the New Jersey State Council on the Arts. Black History Month activities are made possible through a grant from the Victoria Foundation, Inc., and co-sponsored by The North Jersey Chapter of The Links, Inc., and the New Jersey Coalition of 100 Black Women.

The Newark Museum, located at 49 Washington Street in downtown Newark, is open every day from noon to 5:00 p.m. Admission is free to the Museum and all of the Black History Month events. To obtain a list with a complete listing of all the activities, call 733-6600.

Black Book Fair in Newark

On February 6 from 11:30 to 3:00 p.m., A Black Book Fair will be held in the Lobby of the Newark Public Library, 5 Washington Street, Newark, N.J. Invited authors and guests include: Dr. Althea Flagg, Dennis Robins Watson, Jeannette Adams, Con-

rad Wibley, Claude Brown, George Thomas Sutra, Nathan Heard, Rev. Arthur Jones, Amin Baraka and Betty Neele. Quest/CYO will be on hand with items for sale. Also available will be hard to find editions and rare books such as "The Mind Education of The Negro"

By Carter G. Woodson. On February 4 at 6:30 p.m., Dr. Amos N. Wilson, author of "Developmental Psychology of the Black Child" will offer commentary on his book. Copies of the book will be available for sale.

Sterling Brown on Thirteen

His nearly 81, he's a self-styled "larc," he's a beloved teacher, and an acclaimed poet. His name is Sterling A. Brown and he will lead off CONVERSATIONS IN BLACK, the first of a month-long series of special programs in February celebrating Black History Month, Tuesday, February 2, at 10 p.m. on THIRTEEN.

Teacher of Toni Morrison and Amiri Baraka, friend of the late Ralph Bunche, popular Howard University professor (now emeritus), Brown was

born in 1901 in Washington, D.C., the son of a prominent minister and educator. He was a contemporary of Langston Hughes, Zora Neale Hurston, Jean Toomer, Anna Bontemps and Countee Cullen, all identified with the Black Renaissance.

Brown was greatly influenced by the change in the political and social climate in America following the First World War, and was drawn to the free style of the New Poetry Movement. His

classic collection, "Southern Road," was published in 1932 to great critical acclaim. "The Collected Poems of Sterling A. Brown" was published by Harper & Row in 1980.

In this rare television appearance, produced by THIRTEEN, Brown will read from his poetry and talk with Quincy Troupe, director of special projects of the Frederick A. Douglass Creative Arts Center.

Brown was greatly influenced by the change in the political and social climate in America following the First World War, and was drawn to the free style of the New Poetry Movement. His

gent Paul Robeson from his student days at Rutgers University through his varied careers as lawyer, singer, actor and activist. Directed by Hal Scott and Saez Avery Braxton, Crossroads is

In celebration of Black History Month, Crossroads Theatre Company presents Philip Hayes Dean "Paul Robeson" Feb. 3 - March 7. Dean's moving play chronicles the life of the

Black History Month At The Brooklyn Museum

The Brooklyn Museum presents a series of special events in conjunction with Black History Month.

All programs begin at 2:00 P.M. and are free with Museum admission. Sunday, February 7 Storytelling Tales from Africa. Mary Umola Storyteller and Professor Communication Arts, Medgar Evers College.

Sunday, February 14 Discussion/Demonstra-

tion: The Music, Instruments and Dance of Africa. Doris Gane Professor and Ethnomusicology and percussion notation, Adelphi University. Saturday February 20 Gallery Talk: In Pursuit of a Meaningful Life Art in Africa. Rose Ezra Department of Primitive Art, Metropolitan Museum of Art.

The Brooklyn Museum is open Wed. Sat. from 10:00 A.M. 5:00 P.M.

Sundays from Noon-5:00 P.M. Holidays from 1:00 P.M.-5:00 P.M. The Museum will be open from 1:00 P.M.-5:00 P.M. on February 12, Lincoln's Birthday and February 15, Washington's Birthday. A meaningful life Art in Africa. Rose Ezra Department of Primitive Art, Metropolitan Museum of Art. Free to members, senior citizens, and children under 12 accompanied by an adult.

Black History Quiz

1. On June 22, 1937, the triumphant victory of this sports legend caused rejoicing in the Black community.
2. In 1936, President Roosevelt appointed this leader to the position of Director of Negro Affairs of the National Youth Administration.
3. Who was the founder of the Association for the Study of Negro Life & History?
4. His volume of tales, entitled "The Conjure Woman", helped establish this author as the foremost Afro-American novelist of his time.
5. This sailor won the Congressional Medal of Honor in 1864.
6. The first Afro-American to be elected to a full term in the Senate in 1874.
7. Who inaugurated "Negro Health Week"?
8. A Harvard football star, in 1911 he was appointed first assistant U.S. Attorney General.
9. He wrote the first account of a free Black man in 1789.
10. The nation's first Black college president (Wilberforce).

Answers

1. Joe Louis defeated James J. Braddock for the heavyweight championship



- 10 David A. Payne
- 9 Cassius M. Clay
- 8 William Lewis
- 7 Booker T. Washington
- 6 Blanche K. Bruce
- 5 Academic Press
- 4 Charles Waddell Chestnut
- 3 Professor Carter G. Woodson
- 2 Mary McLeod Bethune
- 1 Joseph W. Wilberforce

"Promotion On A Shoestring" Workshop In Eight Season

New York, N.Y.—"Promotion On A Shoestring," the practical nuts-and-bolts 10-week workshop, offered by Helen Kruger, award-winning copywriter, and Victoria Lucas, president, Victoria Lucas Associates, New York-based public relations and marketing consultants, begins its eighth session (fourth year) on Wednesday evening, February 24, from 6:30 to 8:30 p.m. PR Ad's eleventh floor conference room, 221 Park Avenue South (at 18th Street). The reality-based sessions teach techniques of public relations, publicity, advertising and direct mail.

Kruger and Lucas point out that because of the current economic situation, "the need for such a course as ours is greater than ever. Heads of small businesses, charitable and community organizations are becoming aware that if they cannot afford

professional expertise, they must learn how to handle their own advertising and public relations problems."

Both women feel that, armed with a more realistic understanding of the needs of the media, those who have "to publicize, advertise or dramatize on a very tight budget" stand a better chance of getting their story told and of understanding what they, as clients, can expect from an advertising agency or public relations firm.

"Promotion On A Shoestring" has received high praise from WOR's Joan Hamburg, who called it "an excellent course, better than most in the area." Kruger and Lucas have appeared on WOR-TV's "Straight Talk," WNEW-TV's "Midday" and "Black News," WLIB's "On The Real Side," as well as WBAI-FM, WKTU-FM, WRKS-FM, WYLL-AM and the

RKO Radio Network.

Among participants in last Fall's "Promotion On A Shoestring" workshop were a cab driver who used his dinner break to take the course, a high school science teacher who has authored a book for young people on the survival, a painter from France who heads a cooperative art gallery and a well known poet, working out ideas to promote his upcoming book.

Workshop graduates offer such comments as "...An excellent course. Enabled me to prepare more professional press release and secure additional publicity for my firm." Companies should think of having new people take this course. It teaches resourcefulness and basics of PR and marketing writing." The instructors have a genuine interest in every person... gave me encouragement and confi-

dence to keep improving my methods." "The energy. The incentive given by (the instructors). The personal support system." "The esprit de corps, the sharing of experience, weekly progress reports, the success of our mentors." "Sending press releases and creating brochures and pamphlets that work." "The interaction between (the instructors). We benefit from their combined experience."

Both Kruger and Lucas are members of the faculties of the New School for Social Research and the Fashion Institute of Technology. Ms. Lucas is a former Chicago newspaper reporter and New York copywriter. Ms. Kruger, a former creative supervisor at Foote, Cone, Belding, who similarly began her career as a newspaper woman (New York Post), has been a frequent contributor to the Village

Voice, has written articles and criticism for a variety of publications and is the author of *Other Healers*, *Inner Game* (Rinehart), *Oil and a Dictionary of Prescription Drugs* (Dell). The full fee for "Promotion On A Shoestring" is

\$175.00. However, \$150.00 received by February 17, covers early registration \$25.00. For further information and reservations call 486-8008 or (212) 243-1661.

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black history it happened this week feb. 1st -7th...

FEBRUARY 1

February 1, 1865 - John S. Rock became the first black man to practice before the United States Supreme Court.

February 1, 1920 - Poet, novelist, playwright, Langston Hughes was born in Joplin, Missouri.

February 1, 1965 - More than seven hundred demonstrators, including Martin Luther King, Jr., were arrested for their participation in a voter registration drive in Alabama.

February 1, 1960 - A group of four black students from North Carolina A&T College staged a sit-in at a segregated lunch counter in Greensboro, North Carolina. In less than two weeks, the drive spread to fifteen cities in five southern states.

February 1, 1970 - Southern school officials in twenty districts in Ala., Georgia and Miss. defied federal court orders calling for total school desegregation and refused to implement federal designed desegregation plans.

February 1, 1971 - Howard Jordan, Jr., the president of Savannah (GA) State College assumed duties as vice-chancellor of the Georgia State Board of Regents, becoming the first Black so named.

FEBRUARY 2

February 2, 1870 - Jonathan Jasper Wright became the Associate Justice of the South Carolina Supreme Court. Wright served for seven years as the highest Black judicial in the nation.

February 2, 1880 - Samuel Lowery v. Huntsville, Ala. lawyer became the first Black person admitted to practice before the Supreme Court.

February 2, 1974 - Filbert Bayi (Tanzania) ran 1500 meters in a record time of 3 min. 32.2 sec., in Christchurch, New Zealand.

FEBRUARY 3

February 3, 1932 - Rudolph Fisher published the first black crime novel "The Conjure Woman Dies."

February 3, 1948 - Artist Laura Wheeler Waring died. In 1944, Ms. Waring was commissioned by the Harmon Foundation to paint a series of portraits entitled "Outstanding Americans of Negro Origin."

February 3, 1956 - Ms. Autherine Lucy, was the first black co-ed to be admitted under court order to the university of Alabama. She was suspended after an anti-black riot at the school and later expelled for making "false" and "outrageous" statements concerning university officials.

FEBRUARY 4

February 4, 1955 - A. Philip Randolph and Willard Townsend elected Vice Presidents of A.F.L. C.I.O.

February 4, 1964 - Austin T. Walden, a civil rights lawyer was sworn in as municipal judge in Atlanta, the first Black just in Georgia since reconstruction.

February 4, 1971 - Eight Black federal employees charged in a suit filed Feb. 4 in the U.S. Court in Washington, D.C. that the federal service entrance exam was "culturally & racially discriminatory."

FEBRUARY 6

February 6, 1754 - At age 23, Benjamin Banneker, astronomer, mechanical genius and editor of the "Black Poor Richard" Almanacs, built the first American clock. In 1791, he was appointed to serve as a member of the commission to lay out plans for Washington, D.C.

February 6, 1882 - Poet Anne Spencer was born. Her poems were published in "The Book of American Negro Poetry" 1922, edited by James Weldon Johnson. They again appeared in "The Poetry of the Negro, 1746-1970, edited by Langston Hughes and Arna Bontemps."

February 6-9, 1971 - During four days of racial disturbance in Wilmington, North Carolina, two persons were killed. Blacks were protesting the city's desegregation plans and National Guardsmen had been called to duty.

FEBRUARY 7

February 7, 1867 - A delegation of Blacks, led by Frederick Douglass visited President Johnson to demand that suffrage be accorded to all qualified blacks.

February 7, 1940 - "Native Son" destined to become a classic novel was published by Richard Wright.

"If there is no struggle, there is no progress. Those who profess to favor freedom, and yet deprecate agitation are men who want crops without plowing up the ground. They want the ocean without the awful roar of its many waters." - Frederick Douglass (1855)

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